

New Spring Gown Designed by Worth for the Sunday Journal.



Worth's latest creation is a Spring gown specially designed by the famous couturier for the Sunday Journal. It is a Louis XIV. evening gown, in silk broche, with large bouquets of feathers and plumes. The skirt is very ample, a semi-train with large pleats. On each side of the skirt, in front, is a quille of silver jet. The body is low and cut square. The sleeves are half silk, of the same material as the dress, and half bouillonne tulle with choux of ribbon. In front of the body is some floating silver jet. The waist is of the same material as the dress, terminating on the left side.

STUNNING GOWNS
SEEN AT NICE.

Beautiful American Women
Leaders in the Gay World
of Fashion.

Details of the Most Attractive Cos-
tumes Worn in the
Ballroom.

VERY BRILLIANT COLOR EFFECTS.

The Latest Products of the Dressmaker's
Art Studied at Europe's
Exclusive Winter
Resort.

Nice, Feb. 8.—The Americans are here in swarms these days, and one hears their high, thin tones everywhere. They are all rich, and most of the women are beautiful. They ride and drive and dance and dine in magnificent fashion. They are always gay as butterflies, and as for dress, no women in all the world can compete with these daughters of Uncle Sam. They have savoir faire and presence and they carry themselves like queens, and, as a matter of fact, they are queens, for they rule their lords and masters in a grand sort of way which the husbands seem to enjoy.

Mr. and Mrs. Bradley Martin are here, and the Countess of Essex, who was Miss Adele Grant. The youthful Countess of Craven, too, who is Mrs. Bradley Martin's daughter, is here, and the beautiful Duchess of Rochefoucauld, who was Miss Matie Mitchell, of Oregon. Mrs. O. H. P. Belmont is expected daily, and will join her daughter, the new Duchess of Marlborough.

At the Grand Hotel on Wednesday there was a gay ball. The place was magnificently decorated and the ladies were in the most ravishing of toilets, while the men were in full uniform, some being most gorgeous to look upon, so that the tout ensemble of the ballroom was a brilliant sight.

The dance frocks were of every conceivable fabric, from velvet and satin to gauze and lace, but most of them were of airy stuffs such as tulle and mousseline de sole and figured gossamer gauzes. The majority of them were trimmed with garlands of artificial flowers, and there was a great showing of tinsel and mock jewels about bodices, some of which resembled dazzling coats of mail.

One exquisite frock was all of shiboret white mousseline de sole, with the bodice covered completely with gold sequins overlapping like the scales of a snake, and trimmed with great wreaths of the most beautiful pink roses.

The skirt was of white glace silk, with two enormously full skirts of the mousseline de sole over it, each one hemmed simply.

The bodice was fitted snugly to the figure with the glittering gold mail, and was cut square across from sleeve to sleeve, having wreaths of pink roses crossing the shoulders. The sleeves were of the white mousseline de sole and very large, being of elbow length, with bands of roses about the arm.

This superb frock was worn by one of the most beautiful women that I have ever seen, a young Austrian countess, who

figured was perfection and whose flesh was white and firm as marble.

An elegant satin and velvet gown, shown in the illustration, was worn by a handsome Baltimore woman. It was of pale rose satin, with sleeves of heliotrope mirror velvet, and was trimmed richly with blue cut jet and gold passementerie over cerise lace.

It was made with a full godet skirt lined with white silk, which opened over a front panel of the gold and jet over lace. The bodice was fitted to the figure with a pouch effect in front. It was of satin, and cut very décolleté to show the curve of the shoulder. Lace and jet and gold decorated the front and back, and bands of heliotrope velvet with bows crossed the shoulders. The sleeves were also of velvet, reaching half way to the elbow, and very large, while the belt was of old band of the velvet, finished by a square bow at the back.

A very dainty light-weight faced cloth in creamy tan color is seen in the illustration. It is in rather severe style and strictly tailor made, and is trimmed with bands of white cloth outlined with gold braid. It is made with a voluminous godet skirt and smart little jacket. The skirt is lined with old rose glace silk, and has the front breadth outlined with bands of the white cloth and gold braid.

The little jacket has a "smart little" basque about the hips and is fastened with a fly in single-breasted fashion, the fronts hanging loosely, while the back fits the figure. The sleeves are in gigot style, with fibre chamoles, and the white cloth and gold braid trims them in a point from the shoulder.

A large black feather ruche is worn at the throat, and the hat is a fine green straw with a black silk crown, a band of jet surrounding it, and a mass of black ostrich tips trimming one side.

A very pretty glace silk was worn one sunny day last week by a tall, graceful woman. It was in a charming effect, throwing the colors of violet, green and brown. It had a full godet skirt lined with violet silk, and a full blouse bodice. The skirt was trimmed about the bottom with a little puff of the silk, and the blouse was trimmed with broideries of brown glace ribbon, with a green cord edge. These broideries crossed the shoulders and tucked under the belt, also of ribbon, and ended in loops below. The sleeves were in full elbow puffs and had lower sleeves of fine green gauze made into little puffs and extending over the hands in little ruffles.

About the throat was worn a ruche of brown gauze. The hat was of green straw trimmed with masses of violets and their foliage, with a lot of brown ribbon bows.

One seen pelerines and pelerines, but the smartest of them all was one worn yesterday. It was of flowered chine silk trimmed with ruffles of gauze and lined with satin. The ground color of the silk was a deep green, almost black, and the great splashes of color that represented bouquets of flowers were blurred together in beautiful chine style and showed every color imaginable.

It had three large ruffles of black mousseline de sole, besides the huge ruche that surrounded the throat. It was lined with deep rose satin and had long black satin ribbons at the throat.

The hat was of purple straw, trimmed with clusters of flowers and six great ostrich plumes, while a whole flower garden was crowded on the back, where the brim was thrust up sharply. E. L. BON.

Flaxseed Lemonade.

Flaxseed lemonade for coughs, colds and hoarseness is one of the old-fashioned woman's recipes. To make it, put two tablespoonfuls of sugar and three tablespoonfuls of whole flaxseed into a pint of hot water. Steep an hour, strain, and add the juice of one lemon, and set on ice until cold. If preferred, it may be drunk hot.

FETCHING GOWNS IN
PARIS DRAWING ROOMS.

Fascinating Creations Seen in
the Salon of the Most Original
Woman in France.

Rich and Attractive Effects in Gold,
Satin, Cream Chiffon, Blue
Brocade and Lace.

NOVELTIES IN NEGLIGEE COSTUMES.

Skating Coats of Rough Cloth That Fit
Over the House Gown So the
Pretty Wearers Need
Not Change.

On the Boulevard des Invalides, which was once a part of the Faubourg Saint Germain, live the Prince and Princess de Sagan. Their old-fashioned, roomy would attract attention of itself, though the long line of carriages that wait at all times before the hotel and suggest a never-ending hospitality is perhaps the most distinctive feature of the place.

Unless one knew of the great number of old French families centred just here, who prefer this corner of Paris to the gayer Champs Elysees, they might consider the hotel of the Princess de Sagan a bit isolated. The Princess is said to be the most original woman in France, and she is an acknowledged leader in society. To be included among the guests at one of the elaborate functions given by the Princess is a privilege that quite a number of Americans enjoy. In the morning she receives visitors in her tasteful boudoir, with its great sunny window looking out on the quaint old garden. The exquisite tea gowns she wears at these informal morning receptions are marvellous creations.

One that she wore the other morning was of pale gold embroidered satin, with a front of cream accordion-plated mousseline de sole and bands of zitzeline. The long yoke of deep cream lace was finished at the armhole seams with jabots of the mousseline de sole. Over the full elbow there was a fall of the heavy cream lace, bordered with a narrow band of the zitzeline.

The collar, which was a continuation of the yoke and very high, was bordered with a band of the fur. Not the least attractive thing about this original costume was the antique gold belt, with great topaz clasps.

A friend who was visiting the Princess wore an exquisite gown of old rose velvet. The full front was of white satin, richly embroidered in silver. Over this front was a box plait of velvet, confined at the waist with a crush grille of the embroidered satin.

The full, cape-like collar, of accordion-plated cream chiffon has a high Med-

die black weather of February and March in Paris. For one New York girl who will have a gay Winter at Nice and entertain a great deal I saw a tea gown that had just been finished.

It was a simple claret-colored velvet gown trimmed in silver. The girdle was of rich white satin ribbon, embroidered in silver, tied with a single loop, and two long ends. A tour de cou to be worn with it was of mousseline de sole with a fine thread of gold through it, and the full sleeves were finished at the wrist with frills of the same.

Another gown I saw that had just been completed was of a soft resede green. The long yoke and full sleeves were of maroon velvet. The skirt was accordion plaited back and front and fell in great heavy folds.

The Marie Antoinette fachu to be worn with it was of deep cream chiffon with frills of white real lace. The ends of the fachu came nearly to the hem of the dress. The high crush collar of chiffon had two very full wide rosettes at the sides. The seeming looseness of these gowns is a mockery, for under each of them is a tight-fitting silk slip fitted and bound as carefully as an outside waist. A chic gown for a tall, willowy blonde who is passing second mourning was of black and white.

The tight-fitting princess slip of white satin was worn under an accordion-plated black chiffon gown. The long yoke had a pointed fachu that hung nearly to the waist line back and front. The very full elbow sleeves were plaited with a frill of black tulle over white. A tour de cou that finished the neck was a full ruff of black tulle that stood out in Elizabethan fashion.

There must be a completeness about this negligee to make it attractive. The hair must be arranged in a loose coiffure, either high or low, whichever is more becoming, but never in a severe style.

The more elegant gowns have slippers made to match or at least harmonize with the material of the gowns. Very often the slippers are embroidered in quaint Turkish designs in fine gold threads. To have a faint odor of one's favorite flower in a boudoir is quite a popular fad.

One woman keeps an uncovered rose jar in her boudoir always, and another woman who has a great fondness for lavender has little sachets of lavender tucked around and concealed in the little nooks and corners of her boudoir.

From the teas they go skating. Skating is the diversion of the Parisian Lent. They have little jackets of rough cloth, plentifully trimmed with braid. And over the jackets they tie the fur boas or fasten the fur collars.

Parisian girls have a style of their own when they skate. They seem to fly over the ice. One, I noticed in crimson and ermine, skated to such perfection that she allowed herself a pre-occupied air, as if she were walking. Her warm little cap was a piece of her dress trimmed with fur.

NINA GOODWIN.

Care of the Broom.

Don't set a broom down when through with it. Bore a hole in the handle and hang it up.

Don't let it get dirty. Cleanse often by putting in a pail of lukewarm soap-suds, or hold under a faucet.

Don't use a broom straw to test a cake. It is not neat and is very dangerous, as many brooms are soaked in an arsenic solution to give them their green color.

Don't sweep with your back. Use your arms and the broom, with not too long a stroke.

Don't put salt on the floor when about to sweep. Daupen a newspaper, tear in pieces and throw on the carpet.



An Exquisite Dancing Frock.

Bohemian Salad.

Slice half a dozen oranges without removing the peel, and two lemons which have been peeled. Sprinkle generously over the alternate layers of the fruit pulverized sugar. Pour over this a pint of apple brandy. From this process a delicious cordial will be made and a most palatable fruit salad.

VEGETABLE SALAD.

A bit of asparagus, a saucer of peas, a few slices of beet, a fragment of carrot or onion, or a few string beans, if skillfully manipulated in the mixing, will make a most delicious Russian salad.

MINCE SCALLOPS.

A nice way to utilize cold meat is to cook one tablespoonful of onion cut fine in two tablespoonfuls of butter, until it turns a golden yellow. Add one cup of fresh bread crumbs, one cup of cooked meat chopped fine, one saltspoon of salt, a half saltspoon of pepper, a quarter saltspoon of nutmeg and one teaspoon of thin, yellow yolk of lemon and a half-cup of water or weak stock. Allow it to simmer five minutes. To this add two well beaten eggs. Serve on thin slices of brown bread or between two square crackers.

lei collar of the embroidered satin, and nine long points extending to the bottom of the chiffon. The sleeves are very full and have four rows of shirring to accent the long shoulder effect. They come only to the elbow, and are finished with a fall of the cream chiffon.

I have seen many exquisite boudoirs in Paris. One was fitted out in the Louis XIV. style, with the richest gilt furniture and the walls upholstered in blue brocade satin. An Empire boudoir was quite as attractive, with its delicate mahogany furniture and rose-colored walls.

One woman in the American colony who lived several years in Japan boasts an exquisite Japanese boudoir.

The gorgeousness of the tea gowns shown in the smart shops quite rivalled the ball gowns they showed me at most of the places. And the prices asked are simply stupendous. When I gazed over the price of one of three elaborate creations Madame observed, with great comdescension, that if I had examined closely the quality of the silk lining and the superb quality of all the stuffs used in the gown, I would wonder at the extreme reasonableness of the garment.

At some of the shops they were busy with some elaborate wardrobe that will be seen at Nice and the fashionable places in southern France. Many people dread

WORTH ON DRESS
AND FASHION.

The Son of the Great Man
Milliner Writes an Inter-
esting Book.

He Tries to Explain How Fashions
Are Brought into Ex-
istence.

ACTRESSES HAVE GREAT INFLUENCE.

700,000 People Engaged in Making
Women's Apparel in France—The
First Quarter of the Century
Knew No Fashion.

Worth, the great dressmaker, is dead, but he has a son who has succeeded to the management of the great establishment of the Rue de la Paix, and is himself now the greatest authority on women's fashions in France.

M. Gaston Worth has just published a work entitled "The Designing and Manufacture of Women's Dresses." He has done this in the course of his work as a member of the Government Commission on Customs Valuation.

M. Worth's book is historical, philosophical and statistical. He dwells on the immense importance of women's fashions to industry. He calculates that there are over 700,000 men and women employed in making feminine apparel in France. The great industries of Lyons and other cities have been re-created during the present century by the growth of fashion.

From the time of the French revolution until the Second Empire fashion scarcely existed in France. Women, if anything, paid less attention to it than men. They were accustomed to purchase their material at a shop, take it to a dressmaker, who made the garments of all her customers on practically the same models.

The growth of modern dressmaking and of fashion, as we know it, began shortly after the arrival of the elder Worth in Paris, and they flourished greatly under the Empire.

M. Worth waxes eloquent over this development, and, of course, does not take a point of view which would suggest itself to other observers. That is, that the general devotion to fashion and the buying of all fashions within the reach of all persons have led the poor, with untrained tastes, into the love of tawdry and inappropriate flury.

Perhaps the most interesting question into which M. Worth goes is "How fashions are made. We should all like to know that. Do fashionable ladies or do milliners make them? It is a very abstruse question.

THE ORIGIN OF FASHIONS.

If one seeks to inquire into the origin of a certain fashion one is surprised to find how many different elements have influenced its birth. For instance, what is called the Lote Fuller fashion has had a great vogue in Paris lately. It was not the dancer herself, who by her use of colored lights had inspired the idea of multi-colored stuffs. A succession of facts had prepared the way for the adoption of a novelty, of which the originality would have seemed extraordinary and inadmissible a year before.

The artistic methods of the painters of the new impressionist school, the humorous fountains of the Exposition of 1889 and the importation of shaded stuffs from China and Japan had their part in making the fashion.

M. Worth then gives forth this Spenserian reflection:

"We are, therefore, we believe, justified in saying that fashion is, in some way, a synthesis of ideas, at first vague, which, having arrived at maturity, are co-ordinated under the influence of numerous impressions of the same order, the origin of which is for the most part unknown."

One always finds in the prevailing mode a trace of that which immediately preceded it. It is in the opinion of M. Worth im-

possible to introduce an absolutely new style of dress.

To establish a new fashion it is necessary that it should be adopted by a woman whose reputation for elegance is recognized, and whose social position is such that she can permit herself any innovation.

WHO MAY SET A NEW FASHION. Suppose that the innovation consists in making a dress fuller than has been the fashion, the position of such a woman permits her a certain personal originality, and if she consents to adopt it she will find favor with the critics, even with her friends. The innovation coming from any one else would have been regarded as ridiculous.

The women who see her dress one evening, order one like it the next morning. But wishing to outshine her, they carry the new idea a little further. This process goes on until a fashion at first graceful and elegant becomes ridiculous, and is abandoned by persons of good taste.

In spite of the ordinarily short life of a fashion, its effects are felt in the most modest spheres. The manufacturers, who lack imagination and are constantly on the track of ideas conceived by others, take hold of the idea as soon as it appears. Without taking account of the restraint which should be observed, and of the nature of the stuffs which it requires, they make it ugly by deforming it and embodying it in inferior materials. It then becomes unrecognizable, and in that condition penetrates to the masses. It has lost the least appearance of its primitive aspect.

FRENCH ACTRESSES MAKE FASHIONS.

M. Worth makes a very important point in showing that the Parisian theatres have a very great influence on women's fashions. An attractive actress may call attention to a new costume in such a way that the women who see it will think that a similar dress will give them a similar charm. Many a member of New York's "Four Hundred" wears dresses of a fashion that was brought into favor by the Parisian stage.

Accident plays a great part in producing a fashion. Mlle. de Fontanges, who gave a name to a celebrated style of half dressing, was hunting one day. She lost her hat, and as her hair falling over her face annoyed her, she took a ribbon from her dress and tied it up. Louis XIV., seeing her thus, declared that he had never seen her look more charming, and, of course, the next day all the ladies of the court appeared with their hair dressed in the same charming manner.

This story may also be used to show how a graceful idea can quickly lose its first character. The young huntress tied her hair simply with a single ribbon. Those who copied her augmented the number of ribbons until the count of it in Fontanges was a graceless pyramid of half and ribbons, which gave to the face an expression of stiffness quite opposite to that which had charmed Louis XIV. in Mlle. de Fontanges.

Here is another story of the origin of a fashion. The great Rachel was visited one day by a woman, who on account of financial troubles wished to sell her some yellow dress material. She did not please her greatly, but out of good nature she bought it. Some time afterward she used it in a new play, for which she did not wish to make a large expenditure. The success of the play was great, however, and carried the yellow stuff with it into fashion.

A lady well known in Parisian society wished to attend the races. She did not care to order an expensive dress, but at the same time wished to have a special costume for the occasion. She had an old black dress altered, and to lighten its effect carried a red umbrella. The result was an epidemic of red umbrellas in Paris.

THE INFLUENCE OF DUST. At the time of the Paris Exposition of 1857 long dresses were worn. The grounds of the Exposition were very dusty, and in consequence skirts were slightly shortened. After that they rose until the shoes were entirely exposed.

When silk stuffs were cheapened by large stores and larger factories, the fashionable classes began to look with some disfavor on materials within the reach of everybody. At the same time the Princess of Wales decided to wear cloth dresses, in order to encourage the industries of Bradford. Thus cloth came into favor everywhere, aided by Anglomani.

Elsewhere M. Worth tells how dresses with trains came into fashion at the time of Queen Victoria's accession. They had for many years been short. The Queen had sprained her ankle in getting out of her carriage, and at the following drawing room she received lying on a sofa, with a dress made long to cover her feet. Women of fashion immediately afterward adopted long dresses, which were in favor for many years.

The fashion spread to France, where those who opposed it were accustomed to say that its devotees were trying to hide ugly English feet.



A Very Pretty Glace Silk and a Light Weight Cloth Gown.